

# SEPTEMBER AND THE DRAMA ARE NOW HERE



Helena Morrill  
The Princess Pat Standard  
Beth Lydy "The Girl from Brazil"  
Forty Fourth St.

## SHADOWS ON THE SCREENS

D. W. GRIFFITH, who invented the kind of type in which the names of motion picture directors are now printed, will furnish the film features extraordinary of the week. It is Mr. Griffith's aim to produce only one picture every two years or more, and consequently these pictures are of one of them is an event. Therefore every one who is any one will assemble at the Liberty Theatre on Tuesday evening to see "Intolerance" revealed. "Intolerance" comes to the theatre where Mr. Griffith's "Birth of a Nation" won such great popularity, and it comes with the announcement that it is a greater picture. Its engagement, of course, is indefinite—two performances daily, rain or shine, week days or Sundays.

The motivating theme is of the twentieth century, and paralleled with it are three additional stories which trace back through earlier periods of the world's development. The ancient periods show medieval France during the reign of Charles IX,

when his mother, Catherine de Medici, dominated his career; Jerusalem at the birth of the Christian era, and Babylon about 589 B. C., when Belshazzar's forces were overpowered by the Persian armies under Cyrus.

Over a year of research was followed to provide authentic data for these scenes. In building the walls of Babylon, the glimpses of the Holy Land and the picturesque atmosphere of old Paris, the production becomes of historic value. The costumes of each period are also reproduced with accuracy.

"Intolerance" is described as a combination of the poetic and dramatic in epic form, designed to indicate the visions that could flash across the mind while contemplating a crisis in one's personal affairs. It reveals the fact that any one can be the victim of the intolerant forces which led to the fall of Babylon, the midnight massacres of medieval France and the dominant tragedy on Calvary.

Boy Atwell, Marion Vantine, Vivian Rushmore  
"Fast And Grow Fat" Globe

Dustin Farnum will be the week's star at the Strand Theatre, appearing in a picturization of the Peter B. Kyne story, "The Parson of Panamint."

Another male star of the Western sort, William S. Hart, will be seen a few blocks to the Strand's south. "The

Dawn Maker" will be the picture and the Rialto theatre. Charlie Chaplin in "The Count" will be an added attraction on Monday and thereafter.

At the Broadway Theatre the feature film will be "Each Pearl a Tear," with Fannie Ward as the star. The

Alberto Turner "Midnight Frolic"  
New Amsterdam Roof

Chaplin film, "The Count," will be added to the bill on Monday.

Mr. Fox's personally conducted Academy of Music will offer a little thing entitled "The Unwelcome Mother," with Walter Law as the featured player. It will be the attraction for the first four days of the week.

"Is Any Girl Safe?" will open at the Maxine Elliott Theatre to-night, where it is scheduled for a limited run.

"Civilization," after one more week at the Criterion Theatre, will move to the Park, Columbus Circle, to continue its run. It will then have been seen at the Criterion for sixteen weeks.

The week's attractions at Loew's

New York Theatre and Roof will be Charlie Chaplin in "The Count," Monday and Tuesday; Barney Bernard in "Phantom Fortunes," Monday; Dorothy Gish in "Gretchen the Greenhorn," Tuesday; Dorothy Davenport in "The Unattainable," Wednesday; Mary Miles Minter in "Youth's Endearing Charm," Thursday; Gail Kane and House Peters in "The Velvet Paw," Friday; Virginia Pearson in "Dare-Devil Kate," Saturday, and Viola Dana in "The Light of Happiness" on Sunday.

Pathe Freres, of London, have started a film library, according to an English magazine. All films of historical interest will be stored there, with a view to compiling a living record of the events of the day. One hundred

years from now it will be rather interesting.

The article points out that "perhaps at some distant time the historian in search of first-hand knowledge of the events of the past will go to a national film library and ask to have certain

films, the contents of which he has learned from a card index, shown to him in the theatre which will be a necessary part of the library. Then on the screen will be unfolded the

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## LIBERTY THEATRE

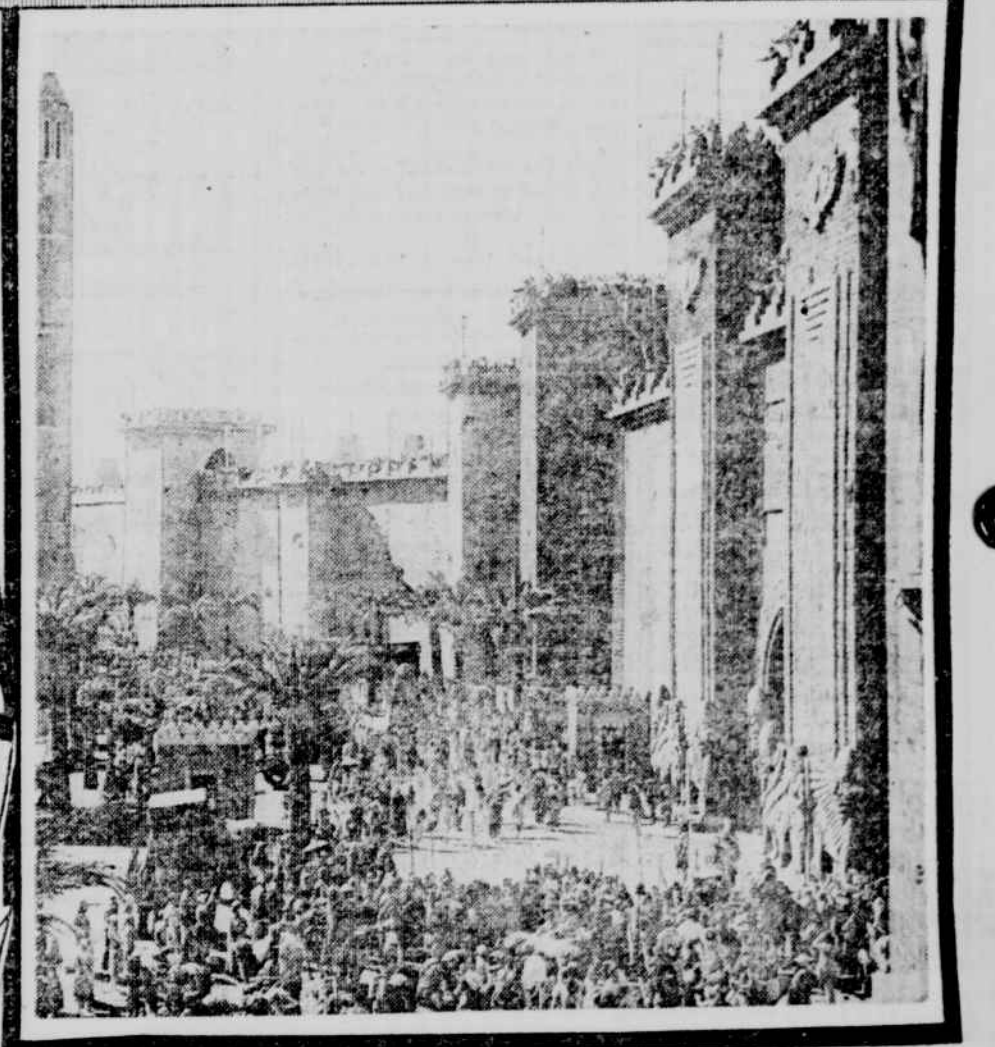
42d St., Just West of Broadway. TWICE DAILY, Inc. SUNDAYS, 2:15 & 8:10 P. M.

BEGINNING TUESDAY NIGHT, SEPT. 5 SEATS NOW

# SEE

THE FALL OF BABYLON  
BELSHAZZAR'S FEAST  
THE HUMBLE NAZARENE  
IN THE HOLY LAND  
PARIS UNDER THE SCOURGE  
OF CATHERINE DE MEDICI  
A Gripping Modern Photo Drama Contrasted  
with these Historic Periods

in which four paralleled stories of the world's progress  
unfold before your vision in thrilling sequence



COST MORE THAN TWICE AS MUCH AS ALL  
THE COMBINED \$2.00 ATTRACTIONS  
NOW PLAYING IN NEW YORK

### FOREWORD

Q A cradle endlessly rocking and from which issue the forces of conflict through all ages, is the symbol of Mr. Griffith's newest work.

Q The upholders of these forces are designated by Emerson as marplots and who he points out are so busy uplifting everything and everybody that were it not for their miserable interferences \* \* \* "the world would organize itself as do now the rose and the air and the sun."

Q First we see a working settlement in a factory town of the modern period. The characters in the narrative are living in contentment and joy while earning the fruits of their labor.

Q We see Jerusalem with its throngs of citizens enjoying good will and peace as they laughingly mingle in the market places and tread the golden streets 'midst their hallowed surroundings.

Q In another flash the streets of Paris unfold before your view. Everywhere there are crowds typical of the happiness and pleasures of medieval France. Contrasted to these exterior surroundings, the luxurious court of Charles IX is pictured in all its gorgeous detail.

Q Another view shows ancient Babylon as it was. Not the wicked city that has been painted upon our memories, but Babylon the mighty, the city where civilization had its beginning, where learning and literature predominated and where the arts were highly developed and through whose gates came all religion.

Q Into these different periods where love and peace are shown comes intolerance with its devastating blight. The same force drives the victims on and on.

Q The people of the modern period are the victims of the selfishness of a wealthy manufacturer who lowers their wages that he may squander larger sums upon his philanthropies to feed his vanity. Laughter gives way to passion, tears, shame and suffering.

Q In Jerusalem the Son of Man sets out upon His mission of teaching peace on earth, good will to all, but because His teachings are not those of the hypocrites who are in high places He is made the victim of the dominant tragedy of the world. Shadows fall across the golden streets and suffering takes the place of joy and contentment.

Q In medieval France there is a designing mother, Catherine de Medici, who sees in the zeal of the Huguenots a menace to the ambitions of her sons. The peaceful streets are given over to massacre. Death stalks where life had seemed so pleasant.

Q Babylon, the seat of the world's development, topples upon its foundation because the High Priests of Bel cannot tolerate the introduction of new Gods into the ancient city. Treachery surrenders the citadel to an invading horde and civilization suffers one of the greatest setbacks that history records.

Q So it goes. Ever the crack of this intolerant whip over the heads of the people, whether they live in our times or in earlier periods. Hard driven by this whip, they come down through different channels to the point where the lines verge.

Q At last Humanity, stripped of its inalienable rights, stands face to face with Intolerance. In the pursuit of peace and brotherly love WHICH WILL WIN?